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| Title: Shadow Project, combination of Drama & Technical Theatre | | Instructors: Tim Domack & Marie Jones | |
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| C-MAPP unit: Unit 1: Using Technical Theater as a performance support | |  | |
| Level of Learner:  Beginning Tech Theatre (I)& Beginning Drama (I)  Little to no drama/technicalexperience | Length of Unit/Lesson:  5 days –prep | | Setting designed for:  Rehearsal room and auditorium (theatre) |
| Essential Standards: B.AE1- 1.1, BC1 – 1.1, BC2 – 2.2 | | | |
| Instructor Materials: Tech: muslin (100 yds), two booms, 1 scoop, show curtain(act curtain in theatre), laptop, lcd projector,  Drama: laptop, lcd projector, handouts on physicality, drama tic structure, cd player | | | |
| Content Vocabulary: Tech: muslin, boom, scoop, act curtain, circuit, cable, lamp,  Drama: physicality, perspective, levels, stage positions, stage areas, locomotor | | | |
| Academic Vocabulary: Tech: back light, composition, mood, form, movement, color  Drama: dramatic structure, plot, conflict, rising & falling action, resolution, denouement | | | |
| **Lesson: Day 1 -** Explanation--What is stage lighting? History, Examples  --How many of you have ever seen a live theatre production? Concert?  --What did you notice about these live performances in regards to the technical aspects?  --If you didn’t consciously notice the technical aspects, most likely you did without noticing. Were you able to see the performers? Were the lights wild and flashing during some songs?  **Stage lighting is** the result of fulfilling the functions of light while enhancing the overall production. In other words, we need to see the performers, but the light will help tell us time of day, mood, theme, etc. of what the director wants for particular scenes.  **HISTORY OF LIGHTING IN THEATRE Students follow in Textbook P.42-43, 45, 46-47, 48, 50**  --In the early years of the theatre, the theatres were mainly outside. During the renaissance, many theatres started moving indoors where the only light was from the candles hung on chandeliers.  --These chandeliers were hung over the audience and the stage and used only so the audience could see what was happening on stage. Many fires occurred at this time due to this process.  --The first recorded use of stage lighting effect occurred during the renaissance around 1545. A man named Sebastian Serlio suggested “placing candles and torches behind flasks with amber and blue colored water.  --It took quite a bit of candle light to illuminate the stage and audience area.  --In the early 1600’s reflectors began to be used to intensify the meager output of candles and oil lamps. This was the advent of the footlight.  **SHOW EXAMPLE OF A REFLECTOR WITH A FLASHLIGHT**  --In 1792, Scottish engineer, William Murdoch, developed the gas light. It was much brighter and cleaner burning than its candle and oil lamp predecessors. The light was also easily controlled.  --After a short period, the inventiveness of theatre technicians eventually took hold. They used a maze of tubes and pipes throughout the theatre to distribute the gas to lighting areas. They had a central panel with valves and switches to help them control the lighting output. This was the crude beginning of the lighting board.  --Before this invention, lighting control was only accomplished by extinguishing and relighting the candles and oil lamps throughout the theatre.  --In 1816, the invention of limelight by Thomas Drummond was invented.  --Limelight produced a bright and soft lighting beam. A reflector was added to the light what was intense enough to reach the stage from the auditorium and still be significantly brighter than the other areas of the stage. This is what we now call the followspot.  --The carbon arc was the first use of electrical lighting in theatre.  --It wasn’t until the 1860’s that the carbon arc took hold at the Paris Opera House where they utilized a projector and follow spot.  --The first real significant advancement in stage lighting in the 20th century was refinements of the lamp itself. This increased the lamps brightness and longevity.  **SHOW THE EXAMPLE OF THE LAMP**  --The 1940’s brought the first electronic dimmer where the lighting could be controlled from a remote location.  STAGE LIGHTING BASICS  --There are four functions of stage lighting which are visibility, reinforcement, composition , and mood.  --**Visibility**—is just as it sounds. Lighting to be able to see whats on the stage.  --**Reinforcement** means giving reason to the scene. What type of scene are you trying to light? Is it daytime or nighttime? Lighting will help reinforce these ideas.  --**Composition** is difining objects or areas of the scene in relation to their importance to the scene. The center of action should be lit more intensely as opposed to the other areas of the stage. We as designers, force the audiences eye to see what we want them to see, much like a director of television.  --**Mood**—is the feeling or tone conveyed within a scene. Blues, violets, etc, can suggest a mysterious mood, spooky, or moonlight and romantic. Reds and oranges can suggest heat, dessert, tempers flaring, etc.  --To help with these four functions and to help the script as the director interprets it, we need to discuss the qualities of light.  --**Intensity** is the range of brightness used in a scene.  --**Color** is the reange of hues and tints chosen to modify the light projected.  --**Form** is the variety and contrasts in both intensity and color used throughout a scene.  --**Movement**—any change in intensity, color, or form directing attention to a desired place. This includes lighting cues to suggest the change of scenes, time, location, etc.  --When you first think of a script, you need to take into account the literal changes of light. It may be a change of scenes, day shifting to night, anger shifting to forgiveness. Reading the script and having conversations with the director will help achieve this. WHEN YOU WORK ON YOUR PROJECTS IN THE NEXT COUPLE OF WEEKS, YOU WILL NOT HAVE A SCRIPT, BUT WILL STILL NEED TO WRITE DOWN THESE QUALITIES.  --Determine what you want to highlight. Where do you want the audience to focus?  PULL UP POWER POINT ON SHADOWS  --When designing your projects, it is important to know the lighting positions and it’s effect on the objects it is lighting.  --Front lighting is going to be used primarily just to illuminate the object. Using only front lighting will was out the object make it look flat. You will want to purposely create shadows with other lighting positions to create depth to the object. SHOW EXAMPLE  --Side lighting is effective for use in special effects and dance. Creates lots of shadow on the body. SHOW EXAMPLE  --Back lighting creates a good spooky effect. It can also create a sillohette of the actors or dancers. SHOW EXAMPLE  --Downlights are focused directly above the stage and create shadows to help define depth to the object. SHOW EXAMPLE  --Background lighting is good for creating the picture. Cyc lights help enhance the overall picture that we see on stage. SHOW EXAMPLE  --We want shadows in lighting to create depth to the object. Part of this is created when focusing the lighting instruments. Focus them at 45 degrees instead of straight on to the object.  SHOW YOU TUBE VIDEOS OF HITCHCOCK AND THE PERFORMING GROUP  --When we are creating a lighting plot here in this theatre we need to organize the stage. We have what is called pools of light in specific lighting areas. This helps with all of the amount of productions and events that we have in the theatre.  --Pool 1-1 may have 3 instruments focusing lighting on an area. SHOW EXAMPLE OF THIS and other pools.  --With this type of set up, we can illuminate one specific area of the stage or the entire stage depending on what the director or designer is calling for.  Day 2: THE PEOPLE OF THE LIGHTING DEPARTMENT  --The lighting designer uses a lighting plot to help plan where specific lights will go and how the show will look.  --The master electrician reads and budgets the show.  --The assistant master electrician uses the plot to hang and focus the lights. We will discuss hang and focus later.  --The electricians physically hang and focus each light.  LIGHTING INSTRUMENTS  --Now that we have discussed the design aspects of lighting, its time to discuss the actual lighting instruments that create the looks we are trying to achieve.  --Before we start in on the actual instruments we need to quickly cover electricity and safety.  --There are many hazards that can be introduced when dealing with stage lighting.  --Falls—lighting falling from heights like the catwalk or above the stage.  --Burning—instruments can catch curtains on fire and electrical fires.  --Shock—the most deadly. Exposed wires, etc. can cause shock.  --Every electrical system has 3 parts, a source, load, and circuit.  --The source is the origin of the electrical potential such as a battery or wall outlet.  --The load is the device that converts the electrical energy into another form of energy: A lamp converts electrical energy into light and heat.  --The circuit is the pathway that the current flows and allows us to control the intensity of the light from dim to 100%.  --A circuit is as it sounds, a circle. If the circle is broken, no electricity can flow and the light will not illuminate. If the circle is complete, electricity can flow and the light will illuminate. Dimmer pack, to light board, to circuit, to instrument and back.  --The dimmer rack is where the electricity originates. Power comes in from Wake county and into the building.  --The dimmer rack designates power to specific circuits.  --The lighting board designates how much power is going to be used from the dimmer rack to specific circuits.  --The circuits are identified by little whit numbers and help when hanging and focusing lighting instruments.  --Patching is when you use the lighting board to tell the dimmer that you want a specific number of circuits to light up when a specific channel is brought up on the board. You can have as many circuits patched to each channel as you would like.  TAKE A WALK AND SHOW THEM THESE ITEMS.  --Now that you know the functions lets talk physical instruments.  --The Master electrician will start the hang and focus process.  --Hang and focus is physically hanging the instrument on the batten in the catwalk or above the stage. Then the instrument is turned on and that electrician will focus is by moving it to where the designer would like it to be making sure the hotspot of the light is in the center of the beam.  --The hotspot is the brightest area of the beam of light.  --During focus, the electrician may also use shutters, barn doors, and gobos to help finish the focus.  --The pipe in which the instrument is hung is called a batten.  --The equipment used to hold the instrument to the batten is called the c-clamp and is at the top of the instrument. LOOK AT THE DIAGRAM  --Clamp this to the batten using a crescent wrench and tightening the clamping bolt.  --Attach the safety cable which is a cable made of steel that wraps around the instrument and batten that back to itself. This is the last line of defense if the instrument should fall.  --If you need to adjust the instrument from side to side, use the Pivot bolt and pivot stude by loosening the pivot bolt with the c-wrench. Be sure the tighten this bolt before moving on.  --The pivot stud is attached to the yoke of the instrument which is a piece that wraps itself around the actual instrument and is attached with set screws on the sides. Loosening these helps move the light up and down. Make sure these are tight as well or your instrument will slowly fall and the focus will be off.  --A lamp is what we call the light bulb like in your house. Do not ever touch the glass of the lamp or it will explode from the oils on your hands. SHOW THEM THE LAMP  POWER POINT ON LIGHTING INSTRUMENTS  --ERS or Ellipsoidal Reflecting Spotlight also called a leko  --The leko can be focused sharp or diffused.  --Focus the instrument by moving the lens back and forth.  --There are four shutters in the leko to help focus the light.  --There is space for a gobo.  --Gel and frame on front.  --Use this when lighting from a distance either in the catwalk or in the back of the house.  SHOW EXAMPLE ON BOOM.  --Par-Can or parabolic illuminized reflector  --unfocusable beam of light.  --soft edge  --mainly used in concert lighting.  --Fresnel—named for its inventor Agustin Fresnel.  --Originally invented for lighthouses and speaks for the lense not the instrument.  --The reflector and lamp are moved in tandem and the beam is bent by the lense.  --Slightly sharp and diffused focus.  --Hang these above the stage.  --Spotlight is basically a giant leko.  --has shutters, gels, and an iris.  --Striplight—long and trough like.  --has three colors, red, blue, and green which combined creates a white light and when combined creates different colors.  --Scoop—open faced flood light  --Intellabeam—like a spot light, can be controlled remotely.  --It has 11 color wheel, strobe, and 12 gobo patterns.  --Dimmer Rack—controls the intensity of the light it is attached to.  --Light board—controls the house lights, stage lights  --Controls intensity of the beam of light.  --Records cues for the show.  --Cable—an extension cord used to connect instruments to circuits  --Circuits—a conductive path through which electricity flows.  --Indicated by the little white number.  --Channel—numberedd abnd connected to a specific circuit or group of circuits for the control of lighting instruments.  --Two-fer—used to connect two instruments inot the same circuit.  --Gel—colored plastic placed in front of a beam of light to color the light. --Barn Door—attached to a Fresnel to control the beam of light by cutting the top, bottom, and sides of the beam. Like shutters on an ERS.  --Shutters—controls the beam of light by cutting the top, bottom, and sides fo the beam.  --Top Hat—A tube or funnel placed on the front of an instrument to pin point the beam of light.  --Gobos—shape cut into metal and placed in a leko to throw a specific image of light on stage. I.e. tree or window shadow.  --Pin connector—commonly used in theatre connections.  --Edison connector—used to carry small amounts of electricity, used on practicals, like in your house.  --Twist lock connector—similar to Edison plug but is twisted when connected to prevent accidental unplugging of the cord.  --Practical—lighting used as part of the scenery and props during the action of the play. For example, a table lamp or wall sconce.  EVERYONE GOES TO THE GRID AND PRACTICES HANG AND FOCUS.  In groups, take them to the booth and show the boards. While they are in the booth, hand out the shadow project, crossword, and lighting worksheet.  **Day 3** Explain the basis of Dramatic Structure  Review the information below about what constitutes drama, especially as an art form and why we have it. The  **What is drama?**   * It comes from the Greek word *“drama”* which means *seeing place* or possibly the Old French *“drama,”* which means *to do or to make* * play: a dramatic work intended for performance by actors on a stage an episode that is turbulent or highly emotional * the literary genre of works intended for the theater * the quality of being arresting or highly emotional * when it’s written down, it’s called a “script”   **What is necessary for drama to take place?**  Actors  Audience  Light  Place  (Which of these do the technicians impact?)  …**for organized theater:**   * Story/Plot\**(see dramatic structure chart on reverse side)* * Empathy – emotional relationship/identification with someone/thing else   *Empathy* – “feeling into,” ability to put yourself in another’s position  …**not**…  *Sympathy*-“feeling with,” ability to feel compassion for another’s situation  Why do we have drama?   * **Education/information**- for the purpose of teaching or instructing   *How to films, documentaries, historical reenactments*   * **Communication** – inspiring thought, sharing information   *Plays, films, that make you think, give you new insight, new viewpoint*   * **Entertainment** – engaging an audience mentally and/or emotionally in a passive(sometimes active) manner in a narrative or abstract portrayal that is amusing and or diverting   *Most television shows and movies*   * **http://t1.gstatic.com/images?q=tbn:j68NMQqfbLjlqM:http://lh3.ggpht.com/_MjQ8YapGpZ0/R51LeI-dA-I/AAAAAAAABLE/-b6ypVBr49A/WAGON4.jpgCatharsis** – emotional cleansing, purifying emotional experience   *You’re on the edge of your seat as the hero risks his life. You cry at the happy ending. We actually need this for our emotional health!*  ***Trivia:*** *The first “commercials” were developed in the Middle Ages when the Church used drama to teach people about the Bible; Bible plays were so popular that guilds(early labor unions -sort of-)took over the job of presenting the plays and put them on 2-story wagons that rolled down the street, stopping to perform. The space on the side of the wagon was perfect for – you guessed it – advertising! Everyone knew what the emblems meant. Why no words? Same reason they had to act out Bible stories. Most people in the Middle Ages couldn’t read.*  **Dramatic Structure Explained:**  Beginning Middle End  **Catalyst:** An event that throws things off their ordinary course or starts a chain of other events out of the ordinary.  **Rising Action:** Events that raise the suspense level, develop characters and relationships, creates the…  **Conflict:** Problem(s), obstacle(s), difficulties getting in the way of attaining goals  **Climax:** Point of highest suspense, tension, when things can’t build up & something has to happen  **Falling Action:** Events after the climax that lead to a…  **Conclusion:** (Denouement*) {day’-noo-mahn}* Outcome, resolution of conflict, the end.  Sometimes a plot structure will vary. The climax may not always be exactly in the middle. Sometimes there will be an…  **Anticlimax:** Another high point of tension that is unexpected (the monster comes back to life.) Or…a…  **Cliffhanger:** When the story doesn’t have a conclusion; it just stops abruptly and you never-  **Day 4** Explain the basics of Physicality and Movement Eight body positions **Open/Closed Positions**: In open positions your body is angled toward the audience; in closed positions your body is angled upstage. When two performers share the stage they are generally both open to the same degree. Full Front: facing the audience **1/4 Left and the 1/4 Right positions:**  These positions are fairly open, and are also strong positions, though not as much as the full front position. To achieve the 1/4 left or 1/4 right position, just move one of your legs more upstage (toward the back wall) then the other. This forces your body to turn a bit. Which way you turn depends upon which leg you move upstage.  **Left and Right Profile" positions:** Profile is not a particularly strong position because the audience members in the far left or right of the "house" (the audience area) will only see the back of the performer who is facing away from them. They will also have a harder time hearing and understanding them.  **3/4 Left and the 3/4 Right positions**: Generally weak positions that should be avoided unless you are “turning the scene in” to give focus to another performer  **Full Back position:** This is by far the weakest position. No one can see the performers' faces and their lines are being said to the back wall - which can hear them quite well, however the audience has a much harder time of it. Unless you have a strongly compelling dramatic reason for the back wall to see and hear you, AVOID THIS POSITION.  **A "Cross"** is simply moving from one part of the stage to another.  **A "Counter cross"** is a cross a performer takes to adjust for the cross of another actor. The adjustment is made to maintain the visual balance of the scene. A counter cross is also made because a crossing actor may "cover" another actor. (Obsruct the audience's view of the other actor by moving into a position between the other actor and the audience).  quarter front is known by what “convention?” \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ *(hint: don’t “cheat”)* Stage Areas and power  * DC provides the most visual power. * UL provides the least visual power. * If an actor moves toward the audience his/her power increases. * If an actor moves away from the audience his/her power decreases. * Moving from SL to SR provides a dynamic (interesting cross). * Moving from U to D really captivates an audience’s attention.   **Posture:**  **Levels**   * *Low1* – prone * *Low 2* – crouched or kneeling on the floor * *Medium* – seated in a chair or standing slightly stooped * *High1* – standing straight up   *High 2* – both feet off the floor as in a jump or leap (for obvious reasons you can’t hold this position) *(We usually stand on a platform, chair, or stool to represent this position*  **Shapes**   * *Straight* – line-like; arm or leg extended straight out, torso erect * *Curved* - arc-like, circular, neck, spine, shoulders, elbows, fingers, knees, ankles curved or slightly bent * *Angular* – neck, spine, shoulders, knees, fingers, elbows, bent at a sharp angle   **Gesture** – any movement made with the limbs or any small movement of the neck, head, shoulders, hips, or torso to enhance or communicate meaning   * feet, & work up to whole body shapes. Write a brief reflection on how shapes of gestures influences meaning of gestures.   **Locomotor Movement** – moving through space from one place to another  **Types of loco motor movement:** Step, Leap, Hop, Jump  **Variations on loco motor Movement:** Turn, Crawl, Roll, Slither  **Change the *size* of the movement.** A movement can be made wider or narrower, higher or lower, deeper or shallower.  One can make the walk wider or narrower by widening or narrowing the stance and swinging the arms further away or closer to the body.  One can make the walk higher or lower by walking on tiptoe or slouching.  One can make the walk deeper by taking larger steps or swinging the arms further forward and back.  **Change the *time* of the movement.**  A movement can be made slower or faster.  **Change the *weight* of the movement.** This is pure Laban *(written notations choreographers use to record dance steps)*.  For example an angry schoolteacher may walk heavily; a ballet dancer may move lightly  **Change the *direction* of the movement.**Forward, backward, side ways, etc.  **Change the *tension* of the movement.**  The muscles can be loose and relaxed or tense and constricted.  **Change the *focus* of the movement.** Focus is basically the direction of the gaze, with usually a corresponding curve of the body.  (Think of the difference between a downcast person walking about staring at the floor and a proud, happy person striding about with his chin up.)  Day 5: Shadow Performance   * Using the provided screen and backlight, create a scene using nothing but shadows and sound. * Groups of 3 chosen by Domack & Jones. 2 actors, I is the artistic director. * You must have a complete story. Beginning, Middle, and End, including all elements of dramatic structure. This must be written out and turned in. * You must have at least 5 scenarios using shadows. Write down what the scenarios are, what props you used to create the scenes and why you chose the music you chose. * Every person in the group must type what the story is, what the scenarios are and why you chose those, how you showed the scenarios to the audience, what props you used, and why you chose the music you chose. | | | |
| **Differentiation :**   * Address different learning styles: Visual – ppt, Tactile – tour, manipulation of instruments, , auditory – discussions * Adjust ment of pace as indicated by student response to question, repetition as needed * Peer teaching – for reinforcement | | | |
| **Assessment:**   * Quizzes (verbal and written), crossword puzzles, reading guide, summative evaluation worksheet * Performance (practical application) | | | |
| **Resources for this unit/lesson:**  You Tube videos: <http://www.youtube.com/watch?v=l6IQscmwgs>  <http://www.youtube.com/watch?v=X3BUZBnDS74>  **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup**, by J. Michael Gillette  Human Movement Explained by Kim Jones  Ann Bogart: Viewpoints by Michael Dixon  The Way of Acting: The Writings of Tadashi Suzuki by J. Thomas Rimer | | | |